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part of the public would seem to have come not through instinctive error on the part of individuals but rather from overcredulity, confidence misplaced, and judgment misled. It is for this reason that the great need is the multiplication of real works of art, works possessing beauty in thought, feeling and workmanship, in order that a first-hand knowledge may be obtained and individual judgment formed through constant contact and familiarity.

FREDERICK B. MCGUIRE

Frederick B. McGuire, director of the Corcoran Gallery of Art since 1900, died at his home, in Washington, D. C., in December. Mr. McGuire was elected a trustee of the Gallery in 1882, while his father, one of the charter members, was still a member of the Board. In 1894 he was chosen secretary of the Board and in 1900 became the first director of the Gallery. As the intimate personal friend of Mr. Corcoran, the founder of the Gallery, Mr. McGuire had been directly or indirectly connected with the Institution practically from its foundation. Under his direction its activities and scope were greatly increased and upon his advice some of its most notable acquisitions were made. In compliance with his wish, and most appropriately, the funeral services were held in the main hall of the Corcoran Gallery with which he had been so long connected, loved so well and served so faithfully.

NOTES

ART IN
OKLAHOMA

About 6,000 persons visited an exhibition of American paintings sent out by The American Federation of Arts which was shown in the University of Oklahoma at Norman in December. This is a surprisingly good record for a town of about 5,000 population. The fact is, however, that the people came from all over the state, the exhibition being splendidly advertised by means of handbills and window cards, and the railroads giving special fares to those who desired to see the paintings.

Visitors were given opportunity of voting for their favorite picture. As Oklahoma was the old Indian Territory it is interesting

to find that Irving Couse's Indian picture entitled "Making Pottery," was the one which received the highest number of votes. Birge Harrison's "Snow Landscape" came second on the list. Hayley Lever's painting, "Dancing Boats," created much interest and discussion.

The University of Oklahoma is sending out to schools throughout the state a collection of splendid colored prints of old masterpieces. The first set of 100 has just started on a circuit, making one-week stands at each place. Oklahoma is waking up. The schools throughout the state are seeking to take on efficient teachers of art, and progress is being made in many directions. Much credit is due to Mr. Oscar B. Jacobson who is at the head of the Department of Art in the University of Oklahoma. During January the First Annual Exhibition of the work of artists of Oklahoma will be held at the University.

THE NEWPORT ART ASSOCIATION

The Newport Art Association has purchased the Griswold estate on Bellevue Avenue, Newport, for a permanent home, and will take possession in February. This estate has ideal location in the center of the residential part of the city opposite the old mill, near the church and the statue of Channing, and almost next door to the Redwood Library. Furthermore, the purchase saves this charming estate and preserves it for all time.

The Newport Art Association is not yet four years old, but it is a vigorous and active organization. It has held a series of important and successful exhibitions; under its auspices numerous instructive lectures have been given by distinguished speakers; it conducts Saturday classes in drawing for children and provides instruction for others who are striving to make art a profession. In short, it is said to be a part of "the new Newport movement which strives to promote the city's growth in every direction—socially, spiritually and materially."

Mrs. Maud Howe Elliott is its Secretary and the leading spirit in its upbuilding.

A CHILDREN'S ART MUSEUM

In a recent issue of the *Outlook* the following very interesting account was given of a plan proposed by FitzRoy

Carrington, of Boston, for a Children's Art Museum, together with editorial comment on the need of such an institution.

"At present opportunities for training in the appreciation of art practically do not exist for the children of the poor. Almost all that they see daily is the ugly, flimsy and vulgar in building and decoration. Such an environment naturally destroys any instinctive love of beautiful things inherited by the children of immigrants, the Italians in particular.

"Even for the children of the rich there is not an adequate opportunity for education in art. When they are taken to the 'grown-up' museums, their young minds are inevitably clogged by the immense mass of matter there which they cannot understand.

"The question thus arises: Why should there not be for the children of the poor and rich alike a children's museum, in which there shall be nothing but what they can understand?

"A children's museum of art should be an excellent preparatory school for the older museum or gallery. With the advantage of such a school children will want to go to that museum. They will acquire the museum habit! In the course of time they will become broad-minded men and women and better citizens.

"What objects should be placed in a children's museum? First, those valuable enough to be put in a fireproof building; second, those that might be loaned to schools or social settlements or other similar institutions, but which are not to be taken directly into the homes of the children; third, those that might be taken into those homes and kept there for some time.

"During the past two years the Boston Social Union and the Museum of Fine Arts have sent the children a number of colored prints. The work went so well that its handling promised to go far beyond the time or strength of Mr. FitzRoy Carrington, the Curator of Prints in the Museum. Hence he planned the Settlements Museum Association, whose ultimate object would be the establishment of the Children's Museum of Art. That Association has since come into being, officered by the directors of one of the social settlements,

by the Assistant Director of the Fogg Art Museum at Harvard, and by two representatives of the Boston Museum of Fine Arts, of whom Mr. Carrington is one.

"Mr. Carrington has in mind more than one building. He wants to have, ultimately, not only one, but a group of buildings maintained without civic aid, based on the public library system—a central structure, with settlement houses in different parts of the city, so that all the children could be easily reached. These settlement houses would correspond to the branch libraries, from which suitable objects would be lent just as books are lent from a library. The buildings would contain works of art to appeal to children under fourteen years of age. Moreover, Mr. Carrington would have his buildings one story high, without flights of steps, often troublesome to children, and with a minimum of ornamentation. The doors would be freely opened to unattended children, thus following the example of the Children's Museum of Natural History already established."

THE CALIFORNIA ART CLUB

The California Art Club, of which Mr. Benjamin C. Brown is President, has planned and is sending out a series of travelling exhibitions as follows: First, an exhibition of oil paintings, none of which is more than 25 or 30 inches in dimensions, by members of the Club, all framed alike in simple pattern; second, in conjunction with the Print-makers of Los Angeles, of which Mr. Brown is also President, an exhibition of black and white, etchings and wash drawings; and third, a series of Lumière slides, photographs in color of works by its members. All works exhibited have to pass the Club jury before going out on circuit.

Any one of these exhibitions will be sent to responsible Clubs that are willing to pay express charges and a small charge for boxing. A lecturer, Miss Alma May Cooke, is sent with the exhibition if her services are desired.

The Club members, whose works are accepted by the jury, have to bear the expense of frames, plates, etc., but do so in the hope of encouraging art and increasing the interest in paintings among residents of the Pacific coast. Oddly